

M A R S,

H I S
T R I V M P H.

O R,
T H E D E S C R I P T I O N
of an Exercise performed the
xviii. of October, 1638. in
Merchant-Taylors
Hall

B Y
Certain GENTLEMEN of the
ARTILLERY GARDEN
London.



L O N D O N,
Printed by I. L. for Ralph Mab.

1639.

CHAM

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TO THE RIGHT

Worshipfull Alderman,

THOMAS SOAME,

One of the Collonels of the City,
and President of the *Artillery*
Garden, London.

As also,

To Captain JOHN VEN, Vice President,
Mr. WILLIAM MANBY
Treasurer.

And

All other the worthy Captains of the City, and
Gentlemen of the Court of Assistants.

Much honour'd Sir,

and

Right worthy Souldiers,



He GRECIANS were the
first that out of *variety* of
action, and long experience
of *warre*, reduced the
knowledge of *Arms* into
an *Art*; giving precepts for the *ordering*
of *Arms*, and the *embattelling* of *Armies*.

THE EPISTLE

The ROMANES, who were their *Succes-
sours in time*, so were they also of their
precepts; breeding and inuring their youth
to *hardship*, the use of *Armes*, and the stu-
dies of the *Art Military*. So that by their
countenance and *practice* therein, they
not onely became *powerfull* and *terrible* to
others: but in a word *reigned* as sole Mo-
narchs of this *Mundane glory*.

^{a Plut. in Licur} a LICVRGVS the Law-giver to SPARTA,
ordred that no *Epitaph* should be made,
nor mans *name* remembred on his *Tombe*,
except of him who had been a *Souldier*;
as esteeming them onely worthy of memo-
ry. The *Persian* ARTAXERXES, preferred
^{b Plut. in Pelopida} b PELOPIDAS, and the *Thebane* friendship
before the rest of GREECE: because they
were the *best Souldiers*. PHILIP of MA-
CEDON, King of a poore Countrey, by
teaching his people exactly the *exercise of*
Arms, and practising a new *discipline*, not
onely freed himself and Countrey from
the *oppression* of his *enemies*; but also laid
the *foundation* of the MACEDONIAN *glory*.

By this, Right worshipfull, you may
in part discern the great esteeme that An-
tiquity

DEDICATORY.

tiquity made of those *studious* in this *Art*. And so please you to compare the *Histories* of the *passed times*, you may as in an *Index* behold how that the wel *disciplin'd* have alwayes been the very *Bulwarks* and *impalements* of their Countreys. Where to the contrary, neglect of *discipline*, and the *Art Military* have been alwayes the fore-runners of destruction both to *Province* and *people*. I might be infinite in *examples* of this *nature*, but then I should make my *porch* larger then my *house*. Therefore let *ROMES* remissenesse be a *warning* to *posterity*; who as it had a slow *gradation* in its *arise* by *virtue*, so had it *degrees* of *falling*, by neglecting *discipline* and the *Art Military*, suffering it self to be *crushed* and *over-trodden* by every *Barbarous Nation*.

This as it *reflects* upon us a *neceßity*, so it demonstrates of how *necessary* consequence the *practice of Arms* is: inducing and inviting all *generous spirits* to endeavour the attainment of this *Military skill*. To acquire the which, the *GRECIANS* had their *Tactick* masters, the *ROMANES* their *Tribunes*, and other inferiour *Tutors*

THE EPISTLE

which taught them in *Campus Martius*,
and we our *Academies* and *Military*
Schooles of war, witnes our ARTILLERY
GARDEN with the MILITARY and MAR-
TIAL grounds, wherein the *choice* and
best affected Citizens (and Gentry) are
practiced and taught the *Rudiments* of our
militia. In times of *peace* so fitting them,
that they may be able to *stand* in the day
of *battell*, to Gods *glory*, their *own honours*,
and their *Countreys good*. But leaving these
to your more *retyred* and *serious* conside-
rations: be pleased to take notice that the
GRECIANS, ROMANES, PERSIANS, and
other *Nations*, had not onely their *train-*
ings abroad, but they had also their *Tri-*
umpbs at home in *Martiall* and *warlike*
wise all armed, *treading out stately measures*,
to their Instruments of warre. Such *Military*
exercises as these have you formerly per-
formed, which induced a* *judicious writer*
long since to set forth your *praises in ele-*
gant verse as followeth.

* Rich. Nicolls
Oxon. his Lon-
dons Artillery
page 37 print-
ed in Anno
1616.

Behold how *Londons armed Infantry*,
Through *practise* in true *Rules of Souldery*
By

DEDICATORY.

By the *Drums martiall Musick* often led
The *Pyrrhic dance* do now *distinctly tread*:
Which if *industriously* they do pursue,
And use that timely custome that is due
To *warlike practice*, in despite of hate,
Which evermore upon *desert* doth wait;
Times Finger may *engrave* their *Industry*,
Vpon *Fames Pillars* to *posterity*.

And such as this, right worthy *Souldiers*,
was our last *exercise* in *Merchant-Taylors Hall*, which is the *subject* of this book: the
well *contriving* and *exact performance*
whereof, induced many of the *judicious*
spectators to desire copies: which through
severall *transcriptions* became so imper-
fect, that I was requested by many to
bring it to the *Presse*, so to preserve its *Na-
tive purity*. This I was the more willing
to suffer, by reason no more were to passe
the *print*, then barely might serve such
Gentlemen who are desirous of them, be-
ing *members* of our own *Company*. As not
being willing that so *rough* and *unpolisht* a
draught should be exposed to the *publick*
view. Therefore hoping your wonted fa-
vours,

THE EPISTLE, &c.

vours, and not *doubting* of your kinde acceptance ; withall desiring, that as I have *freely* bestowed my *pains* , so you will as *lovingly* *pass*e by my *errors*, whereby you will put a further obligation upon him that is already

Yours,

WILL. BARRIFF.



M A R S H I S T R I V M P H.

THE number of *Gentlemen* employed in this Exercise were *four score*, that is to say, *eighteen* with *Morions swords* and *Targets*, which encountred 9. against 9. Secondly, 22. *Sarracens*, that is to say, a *Captain*, *Lieutenant*, *Ensigne*, one *Sergeant*, *Pipe*, a *Turkie-drum*, and 16. *select Sarracens*. Thirdly, 40. of the *moderne Armes*. A *Captain*, *Lieutenant*, *Ensigne*, 2. *Sergeants*, 1. *Phife*, and 2. *Drummes*, 16. *Muskettiers* in *Buffe-coats*, and *Beaver Morians*, and 16. *Pikemen*, completely armed in white *Corsets*, whole *Pikes* and *Morians*.

Targettiers.

The *Cornets* having once play'd over, the *Targettiers* 9. in a company marched into the Hall, and without delay opposed each other ; drawing
A into

The Saracens March and Names.

into figures 9. against 9. performing 10. severall forms, making their encounters and varying their figures, all according to the distinct sounds of their musick. Having performed their severall encounters upon each figure, they shook hands, and saluted each other, then joyntly together they did their obeysance to the Nobility, Aldermen, and Gentry, and lastly fell off in the nature of a Sillabans and so quit the Hall.

Next marched into the Hall, Captain *Mulli-Aben-Achmat* with his *Saracens* in great state, their musick was a *Turky Drumme*, and a hideous noise making pipe (made of a *Buffobas* horn:) The one half of the *Saracens* were armed with short *Barbary guns* and *Cymiters*, the other half with *steel Targets*, and *Cymiters* on their thighs: some of the chiefest of them had broad *Turky daggers* at their girdles, and all of them habited after the *Persian* and *Turconian* maner. Their names in their places as they marched (for the better understanding of the Reader) are put into the English tongue.

THOMAS WHITLEY Captain.

RICHARD COOPER Ensigne.

Sergeant Tooley.

Steph. Fawcett C. John Sparkes C. Richard Bayly C. William Cam C.
 John Robottom C. Thom. Locke C. John Ienkenfon C. Thomas Piper C.
 Abrah. Shewell T. Rob. Holland T. John Sweeting T. John Melton T.
 Will. Rogers T. Hen. Slayde T. Will. Sparks T. Simon Hacket T.
 George Laws Lieutenant.
 Russell, Pipe. Beebe, Drum.

The

The Saracens March.

3

The *Captain* and *Lieutenant* marched with large *Pole-axes* in their hands, *Cymeters* on their thighs, *Battle Axes* hanging on their armes, and *broad daggers* at their girdles, after the maner of the Countrey. The *Ensigne* with his *colours* on a *staffe* 10.

foot long, armed with a *steele halfe moon* on the upper end.

The *Ensigne* (as in the margin) is a *pennon Azure*

charged with an *Increffant Argent* on the *dexter Angle*:

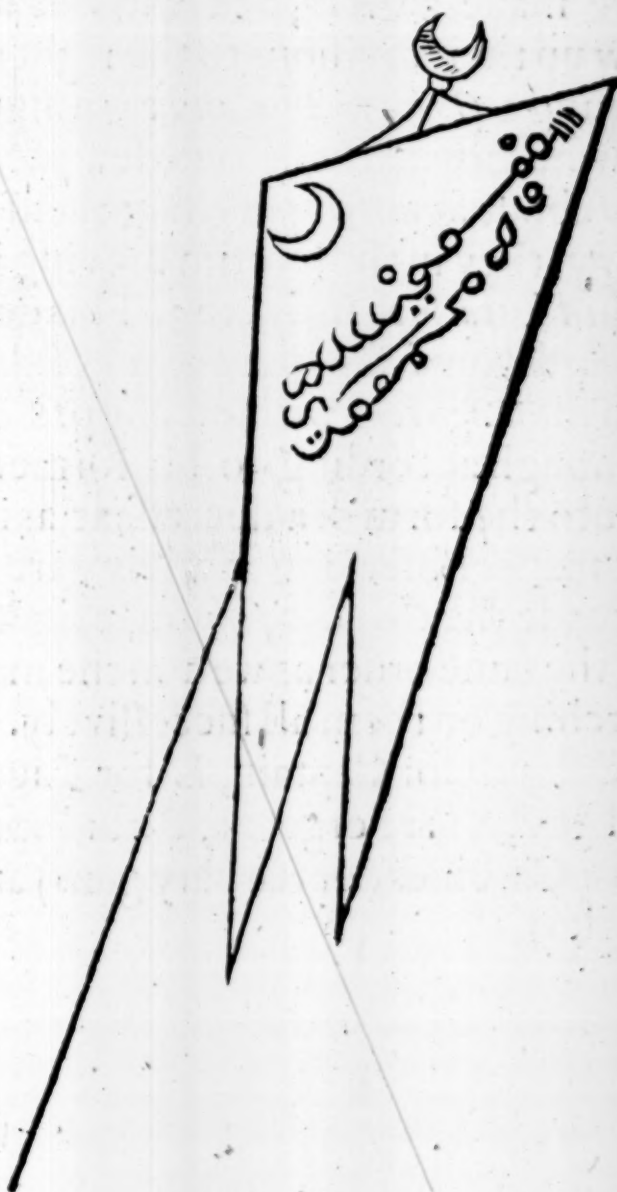
from the *sinister Bendwaies*, a motto

in the *Arabian tongue* and *Characters*,

BISMI-ALLI VAL MAHOMET

The *English*, In the name

of *Alli* and *Mahomet*.



A 2

These

The maner of their March.

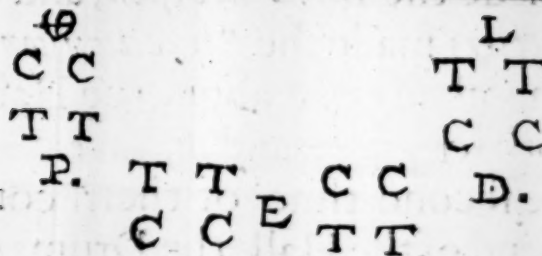
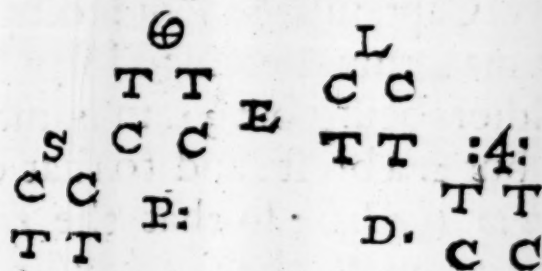
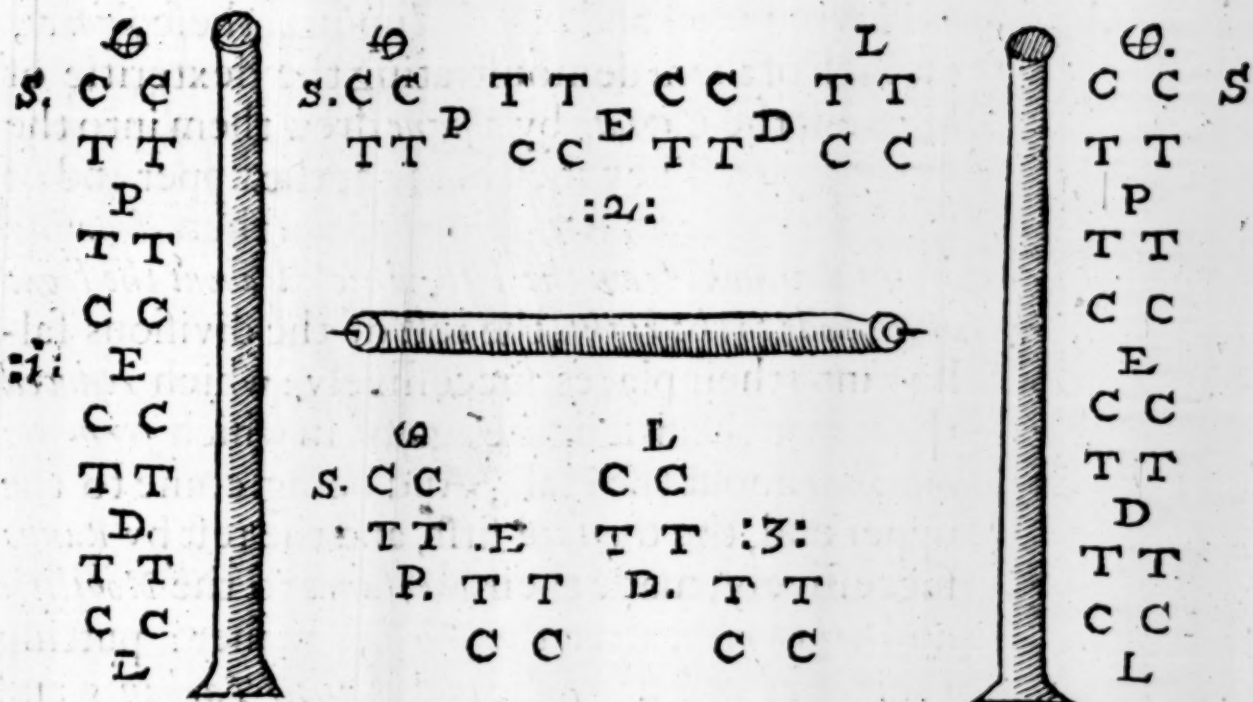
These *Sarracens* marched into the Hall in form of a *Herse* as in the figure 1. entring in at the skreene, and so marching about the Hall: and being again come to the lower end thereof, they there made an Alt; and without any directions drew up their divisions to the right of each other: forming a *Grecian Phalanx* as in figure 2. In this form he moved them some few paces, and then *faced* about again, supervising them with a stately surway, they in the interim moving into an *uneven fronted battaile* as in figure 3. This done, he moved forwards some few paces, and again made Alt. And his *Sarracens* without any present directions (although according to his former order) drew up into the form of a *decreffant*, as in figure 4. In like maner observing a stately garb in his march; he made the *Cressant form* as in figure 5. still keeping the same order as well in the making as in the marching on them all successively.

C stands for Captain, L for Lieutenant, E for Ensigne, S for Sergeant, P for Pipe, D for Drum, C for Carbines (or Barbary guns) and T for Tar-
gettiers.

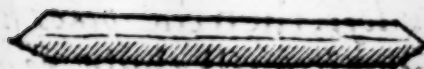
Having

The Sarracens figures.

5



.V:



The Modern Armes.

Having *made* and *marched* upon all these figures, on each of them demonstrating the dexteritie of his men; the *Captain* by a *signe* drew them into the *second figure*. They then being at the upper end of the Hall made an *Alt*; The *Captain* then *drawing* off his divisions from the left, wheeled about the front of his body to the right, the rest of the divisions falling into their places successively: which reduced them into the first figure again, in which form he *marched* about the Hall; And being come to the upper end, the *Captain* first, and the rest by *Ranks* successively, made their *obeyfance* to the *Nobilitie* and *Aldermen*, after the *Persian* maner: putting their left hands upon the tops of their *Turbants* and *Shashes*, bowing their bodies forward, and so passed out at the garden doore.

Lastly, *Captain Iohn Ven* led in the *Moderne Armes* his Drums beating a lofty *English march*, his souldiers being but 32. in number, he could march but 2. a brest: and to that end he doubled half files to the left: so that the right hand file of Muskettiers made the first division, the right hand file of pikes made the second division, the left file of pikes made the third division, and the left file of Muskettiers made the Reere division. In this maner they marched once about the Hall in proper order both for posture and distance.

The second time of their coming from the lower end of the Hall, the Drums beat a *Troop*, the Pikes advance, and Ranks close forwards to their distance of order. This done, the divisions are drawn up to the left, then the pikes stand, and the Muskettiers march untill their reere range even with the
the

The Speech to the Nobility.

7

the front of pikes : then all stand and order Arms. When after some small pause, the Captain and Lieutenant, take out the third Muskettier of the right hand file trooping him up between them, neer to the upper end of the Hall, where being at a distance convenient, they make a stand, and the Drums strike an Alt, and are silent. The Captain and Lieutenant do their obeisance to the Nobility and Aldermen, then march off. The Muskettier in the interim of their Salute, unshoulders and sets the butt end of his Musket to the ground, then in a gracefull maner laying down his Musket, he doth his obeisance to the Nobility, Aldermen and Gentry; turning himself half round: after a pretty pause, the spectators being very silent begins as followeth.

The Speech.

*Grave Fathers of the Citie, that are come
Like the fam'd Senators of ancient Rome,
From seats of Justice, and the publike cause
To hear Bellona's Drum, beat loud applause
To warre and victory; Much honour'd men,
Behold the Souldier and the Citizen
Make but one man: these to Mars encline,
And though like fiery Comets now they shine
Threatning prodigious ruine to their foes,
Each man can gain a Conquest without blows.
For these are Starres of milder temper, when
In their own sphears they do appeare to men.
Not one of these, but can instruct a Band,
But each Commander, discipline a Land.*

These

The Speech.

*These were not made in haste, Nature has lent,
 To each just mixture of each Element.
 And such are made for Souldiers, else they are,
 But severall Instruments, ordain'd for warre.
 The truly valiant must be all, if not
 'Twere happy that such valour were forgot.
 Who onely fights, is but a sword or gunne
 Which onely executes and so has done.
 Wisedome, discretion, judgement, courage, art
 Makes up the wreath, that crowns a Souldiers heart.
 And such are these, and these are yours, that can
 Govern a little world in every man.
 The time has been, the rugged mayne was crost
 To both the Germanies with care and cost
 To finde a Souldier, whose experience might
 Teach our Commanders how to form a fight.
 But now, that trouble's sav'd, these are asham'd
 That so much cost or dulnesse should be nam'd
 To soil their predeceffors fair Repute:
 These would deny, should such a one make sute
 To give his labour, scorning t'have it thought
 They have not all, that may be learn'd or bought.
 And thus resolv'd, they are prepar'd to show
 To your lov'd Honors, what they have or know.
 Not doubting when your judgements shall descry
 Their love, their care, their skill, their industry,
 The Kings lent honors, that your merits crown'd,
 Will give your Souldiers, one small piece of ground
 To shew their Arms in: else, in heaps of dust
 Their glories will be hid; their bright Arms, rust.*

Captain

Captain *John Ven.*
 Ensigne *Richard Gould.*

Front.

Sargeant Salter	<i>Lient. Gooday</i>	<i>Lient. Hacket</i>	<i>Lient. Allen</i>	<i>Lient. Barriff</i>	Sargeant
	<i>Lient. Wolleston</i>	<i>Walter Bosvile</i>	<i>John Birkenhed</i>	<i>Tho. Levingston</i>	
Left flank	<i>Rich. Bennet</i>	<i>Thomas Head</i>	<i>Thomas Hart</i>	<i>Ric. Lacy speaker</i>	Right flank
	<i>George Simcocks</i>	<i>Richard Finch</i>	<i>Will. Coleson</i>	<i>Edward Wallis</i>	
	<i>Lieutenant Gwin</i>	<i>John Alford</i>	<i>John Bowker</i>	<i>John Davies</i>	
	<i>Thom. Wardley</i>	<i>Sam. Clerrige</i>	<i>Raph Long</i>	<i>Thomas Clark</i>	
	<i>Lient. Stackhouse</i>	<i>John Smart</i>	<i>Matt. Andrews</i>	<i>John Povey</i>	
	<i>Charles Fowke</i>	<i>L. Drinkwater</i>	<i>John Smart sen.</i>	<i>John Ashley.</i>	

Lieutenant *Matthew Shepheard.*

The *speech* being ended, *obeisance* done, his *Armes* recovered, and shouldred: the *Captain* and *Lieutenant*, on each side of him, for his *more honour* (the *Drums* beating a *Troop*) move down with him to his place, and so leave him. This done, the *Muskettiers* face in opposition: and close their division before the pikes. After some small respite, the *Captain* and other *Officers* quit the body, and the *phife* and *drumme* play the posture tune once over. When the musick began the second time, the *Muskettiers* in the front, and *pikes* in the reere, begun the *postures* as followeth.

B

The

Postures and Motions

The { Muskettiers stand rested,
Pikes ordered.

The Posture tune. .)



The postures divided into 3. to make them fit to keep time with the Drum and Phife.

I

POISE YOUR MUSKETS.

- 1 Turn the butt ends of your Muskets to the right.
- 2 Raise up your Muskets with the help of your Rests.
- 3 Sever Muskets and Rests and Poise.

2

SHOULDER YOUR MUSKETS.

- 1 Slip your left hands down from the heads of your Rests.
- 2 Bring Muskets and Rests before you, placing your Rests crosse the stocks of your Muskets.
- 3 Lay your Muskets properly on your shoulders.

Vnshoulder

of the Musket.

11

³ UNSHOULDER YOUR MUSKETS.

- 3 { 1 Slip and turn.
2 Place your right hands, behinde the Scutcheons
of your Muskets.
3 Sever your Muskets and Rests and poise.

⁴ JOYNE YOUR RESTS TO THE OUTSIDE OF YOUR MUSKETS.

- 4 { 1 Slip your left hands up to the head of your Rests.
2 Ioyn your Rests to your Muskets.
3 Sink your Muskets and Rests by your right sides.

⁵ OPEN YOUR PANS AND CLEER.

- 5 { 1 Open your Pans.
2 Raise your Muskets.
3 Cleer your Pans, by blowing.

⁶ PRIME YOUR PANS.

- 6 { 1 Take your Primers into your right hand
2 Put powder into your pans.
3 Return your touchboxes.

⁷ SHUT AND CLEER YOUR PANS.

- 7 { 1 Shut your Pans.
2 Cast off your loose corns.
3 Blow off your loose corns.

B 2

Bring

The Postures and Motions

8

BRING ABOUT YOUR MUSKETS TO CHARGE.

- 8 { *1 Step forwards with your right legs and poise by your left sides.*
2 Trail your Rests between your bodies and your Muskets.
3 Ballance your Muskets in your left hands.

9

CHARGE WITH POWDER.

- 9 { *1 Take your chargers into your right hands, and slip off the caps with your thumbs.*
2 Put powder into your Muskets.
3 Return back your chargers.

10

CHARGE WITH BULLET.

- 10 { *1 Take your Bullets out of your mouthes.*
2 Slip up your hands by the barrells of your Muskets and put in your Bullets.
3 Clap your hands on your Muskets to shake them down.

11

DRAW FORTH YOUR SCOURING STICKS.

- 11 { *1 Lay hands on your Scouring sticks and draw them a little.*
2 Take lower hold, and draw them past the middle.
3 Draw them forth, and hold up the Rammer ends.

Shorten

12

SHORTEN YOUR SCOURING STICKS.

- 12 { 1 Turn the Rammer ends towards your bodies.
2 Set the Rammer ends under your right paps.
3 Slip down your hands within an inch of the ends.

13

PUT YOUR STICKS INTO YOUR MUSKETS.

- 13 { 1 Put the Rammer ends into your Muskets.
2 Take higher hold, and put them further in.
3 Take higher hold and put them home.

14

RAM HOME YOUR CHARGERS.

- 14 { 1 Ram home.
2 With three.
3 Stroakes.

15

WITHDRAW YOUR SCOURING-STICKS.

- 15 { 1 Draw forth your sticks a little.
2 Take lower hold and draw them further.
3 Draw them forth and hold up the screw-ends.

16

SHORTEN YOUR SCOURING-STICKS.

- 16 { 1 Turn the screw-ends towards your bodies.
2 Set the ends under your left paps.
3 Shorten your sticks to an handfull.

17

Return your Scouring-sticks.

- 17 { 1 Put their ends into the grooves, sliding them a little down with your thumbes.
2 Take higher hold and thrust them further in.
3 Lay your middle fingers on their ends and thrust them home.

B 3

Recover.

Postures and Motions

18

Recover your Muskets and Rests.

- 18 { 1 *Bring forwards your Muskets with your left hands.*
2 *Poise your Muskets in your right hands.*
3 *Recover your Rests.*

19

Ioyne your Rests to the outside of your Muskets.

- 19 { 1 *Slip your left hands to the heads of your Rests.*
2 *Ioyne your Rests to your Muskets, before you.*
3 *Sink your Muskets and Rests by your right sides.*

20

Cock your Matches.

- 20 { 1 *Draw forth one of the ends of your Matches.*
2 *Blow your coals together.*
3 *Place your Matches in your Cocks.*

21

Try your Matches, and guard your Pans.

- 21 { 1 *Draw down your Cocks, and fit your Matches.*
2 *Let your Cocks flie back.*
3 *Guard your Pans.*

22

Present upon your Rests.

- 22 { 1 *Blow your Coals.*
2 *Open your Pans.*
3 *Present, keeping the Muzels of your Muskets mounted.*

Give

23

Give fire Brest high.

- 23 { 1 Levell your Muskets on your Rests.
2 Set the butt-ends to your Shoulders.
3 Draw your Trickers and give fire.

24

Vncock your Matches.

- 24 { 1 Mount the muzels of your Muskets.
2 Vncock and return your Matches.
3 Shut your Pans.

Having thus performed their postures, the *Phife* and *Drum* play the *falling of Tune*; in the interim whereof the *Muskettiers* perform their *Saluting posture*, and *wheel* of by *division*, two to the right, and two to the left, placing themselves in the *reere* of the *Pikes*.

After this maner the Tune is playd *once over* to every *Rank*.

The Falling of Tune.

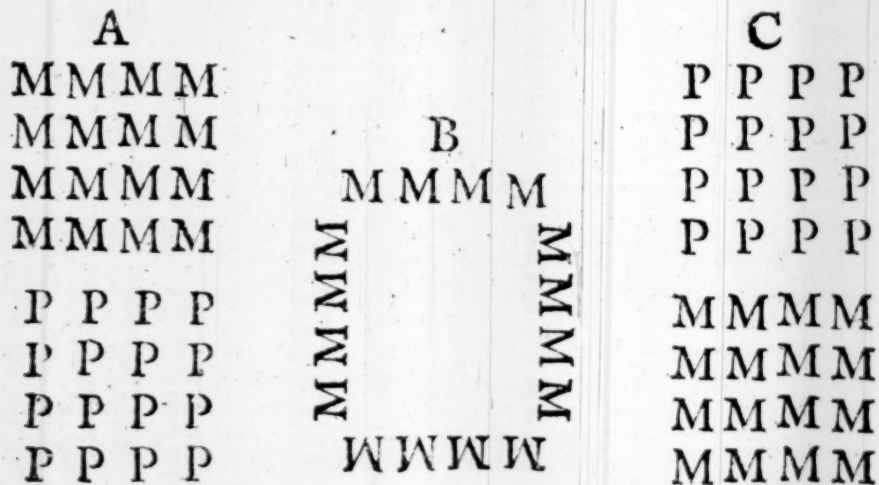
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The Postures of the Pike.

3 Advance	3 Shoulder	3 Comport
3 Shoulder	3 Advance	3 Shoulder
3 Order	3 Shoulder	3 Comport
3 Advance	At 3 Charge Front	At 3 Charge Front
At 3 Charge to Front	3 Shoulder	3 Comport
3 Advance	3 Charge Reere	3 Charge Reere
3 Charge to Reer	3 Shoulder	3 Comport
3 Order	3 Order	3 Order

The *Postures* as aforesaid were first done with the *Muskettiers* in the *Front*, the *Pikes* at the same instant performing their *Postures* in the *Reere* of the *Muskettiers*, the *body* then standing as the figure under A; when the *Muskettiers* gave fire they stood as figure B. When the *Pikes* did their *postures* in the *Van* then the *body* stood as under figure C.



The *Muskettiers* having performed their *postures*, and wheeled off as aforesaid: Then the *Captain and Ensigne* (the *Drums* beating a *troop*) lead up the *Pikes* towards the *upper end* of the *Hall* into the place, where formerly the *Muskettiers* stood: then the *Drums* strike an *Alt*. The *Captain* and

And ordering of the Body.

17

and other *Officers* (as formerly) quit the *body*. And the second time that the *Posture Almayn* is playd over, the *Pikes* begun their *Postures*. The *Musket-tiers* at the same time, doing their *postures* in the *reere* of the *Pikes*, as formerly in the *Front*.

Note that the *first strein* of the *posture Almayne* was playd *twice over*: and the *last streyn twice over*, after this manner, the whole tune was doubly plaied twice over, wherewith consorted and ended both the *postures* of *Muskets* and *Pikes* together. The *Pikemen* having performed their *Postures*, the *Captain* and *Ensigne* move to the head of the *Pikes*, the *Lieutenant* to the *reere* of the *Musket-tiers*, the other *Officers* to their severall places: the Drums beat a *troop*, the *Pikes* advance, the *Muskettiers* face to the *right* and *left outward*, and march to the *Angles* of their *Pikes*, then face as before. The *Pikemen* in the interim doing their obedience and *countermarching* to the *right*, every *rank* saluting as they come into the *Front*, and so countermarch to the *right*, untill the *File-leaders* of the *pikes* are come even in *rank* with the *Front* of *Muskettiers*: Then they again *re-countermarch* to the *left*, and march up even a brest with the *Muskettiers* in one *Body*, and

make a stand neer the upper end of the Hall. Which done, the <i>Body</i> will stand as the <i>Figure</i> under D. The <i>Captain</i> , <i>Lieutenant</i> , <i>Ensigne</i> , and other <i>Officers</i> , having again quitted the <i>Body</i> , the	<div style="margin-bottom: 5px;">D</div> <div style="margin-bottom: 5px;">M M P P P P M M</div> <div style="margin-bottom: 5px;">M M P P P P M M</div> <div style="margin-bottom: 5px;">M M P P P P M M</div> <div style="margin-bottom: 5px;">M M P P P P M M</div> <div style="margin-bottom: 5px;">C</div> <div style="margin-bottom: 5px;">Phife and Drumme</div> <div style="margin-bottom: 5px;">begin</div>
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FACINGS.

begin the *Almaine* tune for the *motions* : and the second time the Tune is played over, they begun their motions as followeth.

The Tune for the Motions.



FACINGS.

1.

The figures of number in the margent declare how many times the whole tune is played over throughout the exercise.

Face all to the right, and march 6 paces.

With the end of the first streyne, all face to the Front againe, and order Armes.

Face all to the left and march 4 paces.

This is to bring you into the midst of the Hall : then face to the Front, and order as before with the close of the second streyne.

Face all to the right about and march
fixe paces.

2.

These foure facings intire.

In this motion you are to keepe your Aspects to the Reere, and order Armes with the Close of the first streyne.

Reducement,

Face

FACINGS.

19

Face all about to the left, move 6 paces.

This done, order Armes (as before) with the end of the tune.

The continu-
ance of the
Tune num-
bred by the
figures in the
margent.

Left flanke face about to the right, and
the whole Body march.

*With the first streyne of the Musick, the left Flank
faceth to the Reere, and the whole body moveth the
way of their Aspects, ordering armes with the end of
the streyne.*

Reducement.

Face all about to the left and March.

*Vpon this Motion all are to move slowly, untill the
proper Fileleaders be even in Ranke, then Face all to
the Front together, and order Armes with the end of
the Tune.*

Two first ranks face to the right, and left
outward; Two last ranks face about to
the right, move all four paces.

*With the first streyne of the Musick, they are to face
to the Right, Left, and Reere, and to move foure paces;
then order Armes with the end of the first streyne, kee-
ping their Aspects the way of their motion.*

Reducement.

Face all about to the right; and close
your divisions.

Divisionall
Facings.

*With the beginning of the second streyne, all are to
face about to the right, and to move slowly, and close
their divisions, then lastly to face all to the Front, and
order Armes with the end of the tune.*

C 2

Musket-

The continu-
ance of the
Musick play-
ing over figu-
red.

Musketiers face to the right and left; Pikes face to the Front and Reer, move all.

5.

With the beginning of the first streyne the Musketiers face to the right and left outwards, and the two last ranks of Pikes face about to the right, then all move foure paces, ordering their Armes with the end of the first streyne, and keeping their Aspects the way of their motion.

Reducement.

Face all about to the right, and close your divisions.

With the beginning of the second streyne, all are to face about to the right, and to close their divisions, then to face all to the proper Front, and order Armes with the end of the Tune.

Files to the right hand double.

Doublings.

6.

Because the motion of this doubling is short, it must be performed so slow and gracefully, that all may take their places, and order their Armes with the close of the first streyne.

For Reducement.

Ranks to the left hand double.

With the beginning of the second streyne, the even ranks who are to performe this doubling, first face to the left, then together at three steps double, their ranks to the left, ordering their Armes with the end of the Tune.

Files

DOUBLINGS.

21

The continu-
ance of the
Musicks play-
ing over.

Files to the left hand double.

This doubling is to be performed, as the other doubling of Files, observing the former directions: only varying in the hand.

7.

For Reducement.

Ranks to the right hand double.

These foure doublings are to be performed very leisurely, because the motion is so short, that so they may still end the doubling, and order Armes with the end of the Tune.

Double your Files to the right in- tire advancing.

With the beginning of the Tune, the odde files (accounting from the right) advance their Armes, move forwards, and performe the Doubling, ordering Armes with the close of the first streyne. This doubling requires something a quicker motion in the movers, by reason that it is a doubling both of number and place, the last foure being only doublings of number.

8.

For Reducement.

Front halfe-files as you weare.

With the beginning of the second streyne, the files that doubled face about to the right, and move back into their places, face to the Front, and order Armes with the end of the Almayne.

Right Flank, double the left Flank by division.

With the beginning of the first streyne of the Almayne, the right Flank devideth; the Reere halfe-

facing

The continu-
ance of the
Musicks play-
ing over.

9.

facing about, and then both the Front and Reere halfe moving forwards untill they are cleere of the standing part of the Body (being the left Flank) they are to keep the Aspects, the way of their motion, but not to order Armes with the Close of the first part of the tune; because the doubling was not perfected.

With the beginning of the second streyne, the Front division faceth to the left, the Reere division to the right, both moving slowly, untill the doubling be performed; then face all to the Front, and order Armes with the end of the Almayn.

For Reducement.

Right Flank that doubled, march into
your places.

10.

With the first streyne they that doubled advance their Armes, face to the right, and move cleere of the standing part of the Body.

With the second streyne, they face in opposition and march into their places, facing to the Front, and ordering Armes with the Close of the Musick.

Files double your-depth to the Right.

11.

This doubling
the depth, Re-
duced the bo-
dy: closing to
the right, made
roome for the
next doubling.

This Doubling requireth a little more quicknesse in the movers, being they are to double, face to the Front, and order Armes, concluding all with the first streyne of the Musick.

With the beginning of the second streyne, the whole Body faceth to the right, and closeth to the right side of the Hall, to the distance of Order: then face all to the Front, and order Armes with the end of the Tune.

f

Half-

DOVBLINGS.

23

The continu-
ance of the
Musicks play-
ing over.

**Half-files double your Front to the
left intire.**

*In the first streyne of the Almayn, the half-files Ad-
vance their Armes, Face to the left, and move cleere of
the standing part of the Body (but not ordering Arms).*

12.

*With the beginning of the second streyne, the half-
files face to the right, and move up even with the
Front: and then order Armes with the end of the
Tune.*

For Reducement,

**Half-files, that doubled face about to the
right march, forth into your places.**

*In the first part of the Tune, the half-files advance
Armes, face about to the right, and move down cleere
off the standing part of the Body.*

13.

*With the beginning of the second streyn, the Front
half-files face to the left, and meet the Reere half-files
in the midst of the Hall (being even) all face to the
Front together, and order Armes with the end of the
Tune.*

**Half files double your Front by
devision.**

*In the first streyn of the tune, the half-files advance
their Armes, face to the right and left, moving untill
they are cleere off the standing part of the Body.*

14.

*With the beginning of the second streine, they face
all to the Front, and march forwards untill they have
evened the Front, then order Armes with the end of
the tune.*

For Reducement.

Half-

The continu-
ance of the
Musicks play-
ing over.

COVNTERMARCHES.

Half files face about inward, and
march into your places.

15.

With the beginning of the first streyne, the half-files face about, and move down to the Reere of the Front half-files.

In the second part of the tune, the front half-files open to the right and left to their open Order, the Reere half files in the meane time, placing themselves directly after their Leaders: all facing to the Front, and ordering Armes with the end of the Tune.

COVNTERMARCHES.

Files to the right hand Countermarch.

Countermar-
ches.

16.

At the Close of the first streyne of the Tune, the File-leaders must be even in rank, with the Bringers up, the rest of the ranks even one with another.

With the beginning of the second streyne, they all move forwards and finish the Countermarch; keeping their Aspects to the Reere, and order Armes with the end of the Tune.

Files to the left hand Countermarch.

17.

In this Countermarching Files to the left, they are to observe the former directions both for time and posture.

Ranks to the right hand Countermarch.

18.

*With the beginning of the first streyne, the whole Body faceth to the right, the right hand File turning off together, and moving even a-breast towards the left, untill the right hand file of Muskettiers be all met
even*

COVNTERMARCHES.

25

even in rank with the left hand file, the Pikes in like manner being inserted one file within the other, where-with ends the first streyne of the tune.

The continu-
ance of the
Musick play-
ing over.

With the beginning of the second streyne the Countermarch is continued, and perfected, all facing to the front and ordering Armes with the end of the Tune.

For Reducement.

Ranks to the left hand Countermarch.

With the beginning of the first streyne, the whole body faceth to the left, and performs the Countermarch according to the former directions, only differing in the hand.

19.

Front and Reer Half-files interchange ground.

With the first streyne of the musick, the whole body advanceth their Armes, the front half-files facing about to the right, each division passing forwards to the right, between each others Intervalls (or files) untill the File-leaders become even with the Reer Ranke, then stand with the Close of the first streyne.

20.

With the beginning of the second streyne, the divisions move forwards, that division that moveth towards the bottome of the Hall, must have an eye to their followers, that so they may face all about to the left together, and Order their Armes with the Close of the Musick.

For Reducement.

Front and Reer half-files interchange ground.

This second interchanging of ground is for the reducement of the former, wherein you are punctually to observe the former directions.

21.

D

Half-

The continu-
ance of the
Musicks play-
ing over.

Half-files double your Front to the left.

22.
This last dou-
bling by half-
files (after the
Countermar-
marches) was
to enlarge the
Front of the
Body, that so
the wheelings
might the
more properly
and commodi-
ously be per-
formed; facing
about to the
Right, and
marching into
the midst of
the Hall, was
to gain roome
for the Body
to wheele up-
on.

With the beginning of the first streyne, the Reere half-files advance their Armes, moving forwards into the Front-half-files, until the half-file leaders are even in Rank with the File-leaders, the other Ranks being even one with another, then all order Armes with the Close of the first streyne.

With the beginning of the second streyne, the whole Body advance their Armes, and face about to the right, marching down towards the Skreene, untill the proper File-leaders be in the middle of the Hall. Then all face about to the right and order Armes with the end of the Tune.

WHEELINGS.

**Wheele your battell to the right upon
the same ground.**

23.
This Wheeling is to be performed on the first streyne of the Tune, and in the Motion the right Flank is to face to the left, using a reasonable quick Motion. The left Flank wheele slowly to the right, being come to their ground, all order Armes with the end of the first streyne.

For Reducement.

**Wheele your Battell to the left on
the same ground.**

Now the left Flank is to face to the right: the rest to performe in like manner according to the former directions.

WHEELINGS.

27

directions. This wheeling is but the Reducement of the other, and to be done to the second streyne of the Tune. The continu-
ance of the
Musicks play-
ing over.

Wheele your Front into the midst.

With the beginning of the Musick, the two middlemost File-leaders are to move very slowly; the Muskettiers on the Wings must use a swifter motion: being Wheeled together, all are to face to the proper Front, and Order their Armes with the Close of the first streyne.

24.

For Reducement

Wheele your Reer into the midst.

With the beginning of the second streyne of the Musick, all face about to the right, then wheele together as before; Lastly, face all to the proper Front, and order Armes with the end of the Tune.

**Wheele Front and Reere into both
Flanks.**

With the beginning of the Tune, the Body faceth to the right and left outward, and then Wheele together as formerly: facing to the proper Front, and ordering Armes with the end of the first streyne.

25.

With the second streyne Advance Armes, face in opposition, Close your divisions, face to the Front, and order Armes with the end of the Tune.

Reducement.

**Wheele both Flanks into the Front
and Reere.**

With the beginning of the Musick all advance Armes, and the half-files Face about to the Right, then

26.

The continu-
ance of the
Musick play-
ing over figu-
red.

*wheel together as formerly. Lastly face all to the pro-
per Front, and order Armes with the close of the first
streylene.*

*With the second streylene, face all in opposition, close
your divisions face to your proper front, and Order your
Armes, with the end of the musick.*

The end of the motions.

*THE motions of the body thus ended, the Ca-
ptain, Lieu^t. Ensigne and other officers, take their
severall places, the drums trooping them thither.*

*The Captain having saluted his Company, : The
drums beat a lofty English March : and the Captain
leads the company forth in divisions once about the
Hall : each officer marching in his due place. Being
at the lower end by the skreene, the drums beat a
troop, the Pikes advance, the Ranks close forwards
to their Order, and each officer leads up his division
to the left. Then all together in a faire brest, they
troop forwards into the middle of the Hall, and there
make an Alt, all ordering their Armes. This being
done, the Captain, Lieutenant, Sergeants, phife and
drums quit the Body again : the Ensigne onely re-
maining with the company.*

27.

*After some small pause the phife and drum begin
the Almain once over both streylenes, the body stand-
ing as the Figure under E.*

Here begin the Firings.

To make the first Figure.

28.

*Upon the second time of the musicks playing over
with*

Figures of Battel.

29

with the beginning of the first streyn the Muskettiers move forwards slowly, untill the third Rank of Muskettiers rank even with the front of Pikes, then all stand, and order Armes with the end of the

E

MM	P	PPP	MM
MM	P	PPP	MM
MM	P	PPP	MM
MM	P	PPP	MM

The continu-
ance of the
Musicks play-
ing over.

*first streyne. With the beginning of the second streyne the two first ranks of musketts, face in opposition, close their divisions, face to the proper front, and order their Armes, the two last Ranks of Musketts, in the interim opening to the right and left, leaving inter-
vallls between themselves and the Pikes, and so end with the close of the second streyne which produceth the figure under F.*

*The figure under F. being made; the drums beat a prepa-
rative: the Muskettiers in the interim cock their matches and present: the Pikes at the same time first advancing, then porting, The drums beat a charge, the Muskets give fire, falling off after the usuall way of this firing: The drums continue beating, the Pikes charge, and the Muskettiers make ready again; which being done, the drums strike an Alt, and the Pikes advance.*

F

MMMM
MMMM

E

MM	P	PPP	MM
MM	P	PPP	MM
	P	PPP	
	P	PPP	

This Firing
reduceth the
Muskets to
both Flanks
again.

D 3

To

The continu-
ance of the
Musicks play-
ing over.

To make the second Figure.

29.

When the *Almain* begins again, the two first Ranks of Muskettiers unshoulder and poise, marching to the front Angles of the Pikes, there ordering their Armes with the close of the first streyne of the tune.

With the second strein, the two last ranks of Muskettiers advance their Armes, and face about to the right, moving as before to the Reer Angles of the Pikes - all face to the Front, and then Order Armes with the end of the Tune which produceth Figure G.

The figure G thus made, The Drums beats a preparative, the pikes advance, and the two last ranks (as well Pikes as Muskettiers) face about, the Muskettiers cock and present to the Front and Reere, the Drums beat a charge, the Muskettiers give fire, the Pikes port, the shot having fired, wheel off to the right and left, placing themselves in the reere of their owne divisions, still preserving the Figure, the pikes charge, and the Muskettiers make readie again, then all face to the front, and the Drummes striking an Alt, all order Armes, &c.

G

MM	MM
MM	MM
PPPP	
PPPP	
PPPP	
PPPP	
MM	MM
MM	MM

To

Figures of Battell.

31

To make the third Figure.

The continu-
ance of the
Musicks play-
ing over.

30.

After some small pause, the Phife and Drums begin the Almain again. With which the Muskettiers *poise their Muskets*, and the two first Ranks *face about to the Right*, the Muskettiers both of Front and Reere moving and *closing their divisions*, then *face all to the Front*, and *order Armes* with the end of the first strein.

With the beginning of the second strein, the *Pikes advance*, and the two last Ranks of them *face about to the right*: then *all the Pikes march* untill they are *cleere of the Front and Reere* of the Muskettiers: lastly *all face to the Front*, and *order Arms* with the end of the Tune which produceth figure H.

H	
P P P P	
P P P P	
M M	M M
M M	M M
M M	M M
M M	M M
P P P P	
P P P P	

The Figure H thus made, the Drummes beat a *preparative*, the *Pikes advance*, the Muskettiers *make ready*, the body *faceth to the right and left*, the Muskets *present*, the *Pikes port*: the Drums beat a *charge*, the Muskettiers *give fire*, wheeling off by division, and placing themselves *behinde* their followers. The

next Ranks move forwards, *give fire*, and wheel off as before, still reserving the figure: The Drums *continue the charge* untill the Muskettiers have *made ready* again. The Drummes strike an Alt, the *Pikes advance*, *all face to the Front*, and *order Armes*.

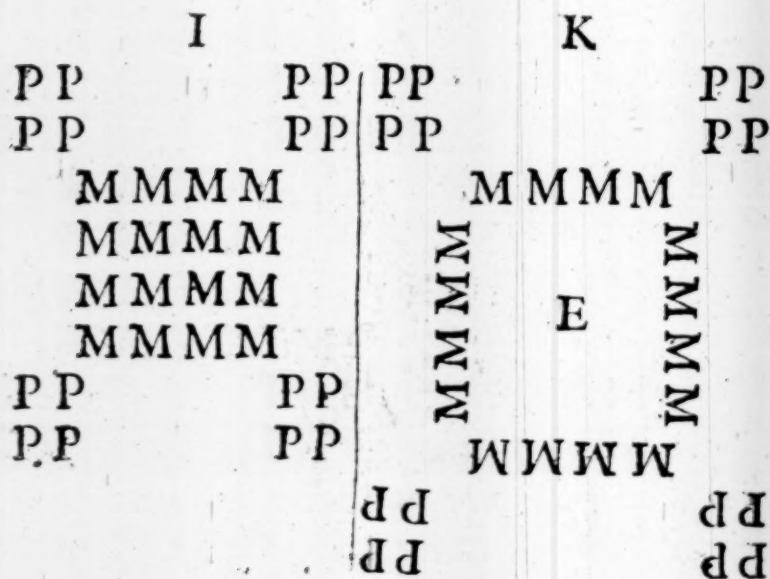
To

Firings and

To make the fourth Figure.

With the beginning of the first streyn of the Almain, the *Muskettiers face in opposition*, and close their divisions, then *face to the Front*, and order *Armes* with the close of the first part of the Tune.

With the beginning of the second streyn, the *Pikemen advance their Pikes*, face to the *right and left outwards*, and march to the *four Angles* of the *Muskettiers*: then all *face to the Front*, and order *Armes* with the end of the Tune, which maketh the Figure I.



The Figure I. being thus made, the Drummes beat a *preparative*, the *Pikes advance* facing to the *Front* and *Reere*, *porting* their *Pikes*, the *Muskettiers* in the interim *cock* their *Matches* and present to the *Front*, *Reere*, and *Flanks* (by *inverting* the *four innermost Muskettiers* to the *right* and *left*)

left) the which produceth the Figure under K. In which forme they gave fire all together, moving againe into their places as under I the *Drums and Pikes* continuing the *Charge*, and the Muskettiers make ready againe. Which being done, the *Drums* strike an *Alt*, the *Pikes* advance, and all face to the front and order Armes.

The continu-
ance of the
Musicks play-
ing over.

To make the fifth Figure.

With the beginning of the *Almain*, the two last Ranks of *Muskets* face to the right and left, and quickly move betweene the divisions of *Pikes* on the Flanks: the left halfe-Ranks of Muskettiers in the Front, at the same time facing about (to the Right) marching down between the Divisions of *Pikes* in the Reere, just after the Muskettiers in the Front, then face all to the front, and order Armes with the Close of the first strein.

32.

With the beginning of the *second streyn*, the two front divisions of *Pikes*, face about to the Right, and move down untill they stand even with the front of Muskettiers; then face to the Front (this done) The two left hand files of the Body face to the Right and Close to their distance of Order: then all face to the front and order Armes with the end of the Tune, which produceth the figure L.

The continu-
ance of the
Musick play-
ing over.

L

PPMMPP
PPMMPP
MM E MM
MM E MM
PPMMPP
PPMMPP

Firings and

The figure L thus made, the Drums beat a *preparative*, the Pikes advance, the Muskettiers *Face to the Front, Reere, and Flanks*: The Pikes upon the *Right of each division* of Muskettiers *face the same way* with their Muskets and *Port*, the Drums beat a *charge*, the Muskettiers *give fire*, wheeling of to the right, and placing themselves in the *Reere* of their *owne divisions*: The Muskettiers having *given fire*, the Pikes *charge*, and the Muskettiers make ready again: which done, the Drums strike an *Alt*, the Pikes *advance*, and all *face to the proper front* ordering their Armes.

This Figure is reduced againe as followeth.

33.

With the beginning of the *Almaine*, the *Reere division* of Muskets, move forwards into the *Front*, the two *left-hand-files* opening to the left (in the meane time) to give them way, the two *flank divisions* of Muskettiers are also to *close* to the *right and left* inwards, and all order Armes with the end of the first streine.

With the beginning of the second streine, the Pikes in the *Reere* close forwards to *open order*: the Muskettiers in the meane time *face to the right and left* outwards, the *Pikemen* *face to the right and left* inwards, then all move and *interchange ground*: which

Figures of Battell.

35

which being done, all face to the front, and order Armes with the end of the Tune.

The continu-
ance of the
Musicks play-
ing over.

To make the sixth Figure.

When the *Almaine* begins, the *Right hand* file-leaders of Muskettiers and Pikes, advance Armes and wheele to the left, *Crosse the front of the Battell*: then face to the front, and order Armes with the end of the first streine.

34

With the second part of the Tune, the *halfe-files* of each Armes (of the left Flank) face about to the right. The *bringers up* (being the Leaders of the motion) wheele to the left *Crosse the Reere of the Battell*: the other foure files are also in the interim to open to the right and left, that so they may stand even with the *inmost Angles* of the Front and Reere divisions. Lastly, all face to the Front, and order Armes with the end of the Tune which produceth the Figure M.

The figure M thus made, the Drums beat a preparative, the Pikes advance, the Muskettiers make ready, all facing to the Front, Reere and Flanks, & accordingly do present. The Drums beat a charge, the Muskettiers give fire (the Pikes in the meane time porting) having fired, the Pikes move a little forwards, and the Musket-

M.

MMMM	MMMM	MMMM
P P P P	R P P P	P P P P
E	E	E
d d d d	d d d d	d d d d
WWWW	WWWW	WWWW

E 2

tiers

Firings and Figures of Battell.

tiers passe to the *right*, every man behinde his *Pikeman*. The Drums continue beating, the *Pikes* charge, and Muskettiers make ready again. Which being done, the *Pikes* advance, and the *whole body* faceth to the *left Angle of the front*.

At this instant the *Beacon* is fired, and the *Captain* and other *Officers* leave their places where they stood to see the *Exercise*, and repaire to the *Company*. The *Captain* comming to the *left Angle of the front* (to which part the *Body* stands faced) marcheth them a little, and wheeleth them about to the *right*. Now the *Sentinell* gives fire without in the *Yard*. Whereupon the *Captain* having Trooped them towards the *Skreen* of the *Hall*: presently reduceth his *souldiers* by wheeling the *front* inwards to the *Reere*, and then Countermarching his files to the *Right*. By this time, one comes crying into the *Hall*, *Arme, Arme*, the *Saracens* are *Landed*: and by this time the *Captain* had intelligence that their *Battelles* marched fast towards him. Whereupon he wheeleth his *Battel* about to the *right*, and doubled half-files to the *left*; that done having taken a ground of some advantage he advanced his *Muskettiers* before his *Pikes*, and made the *horne-Battell* as under figure *N*. In which forme he attended the coming on of the *Infidels*.

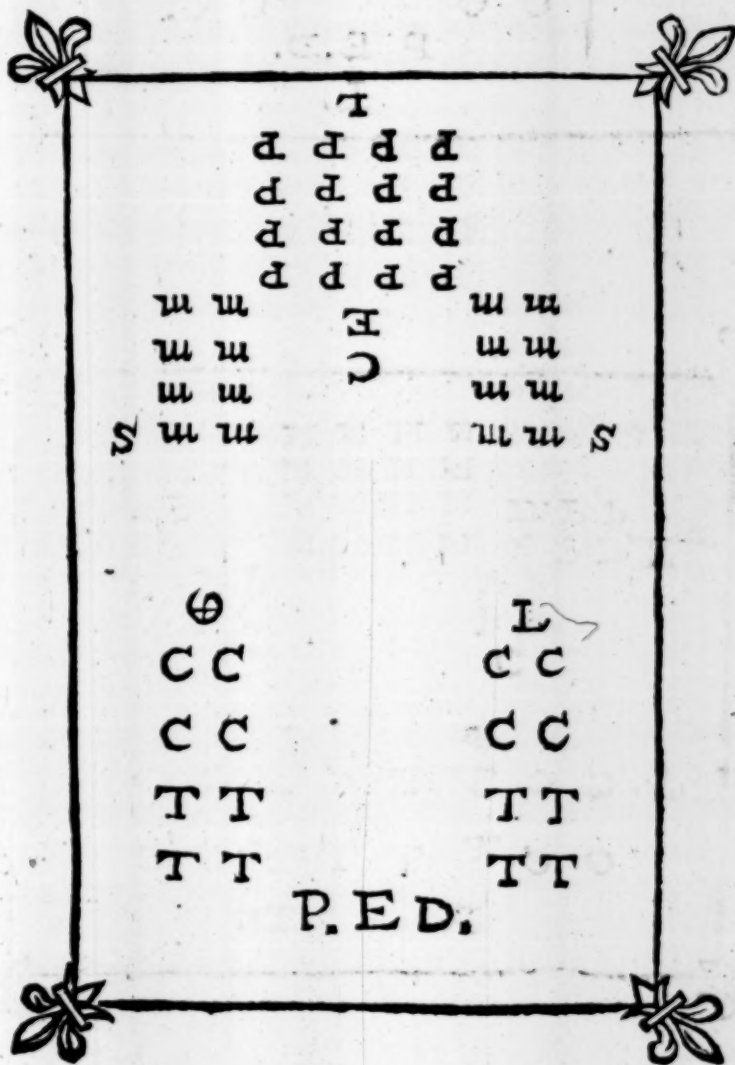
Now

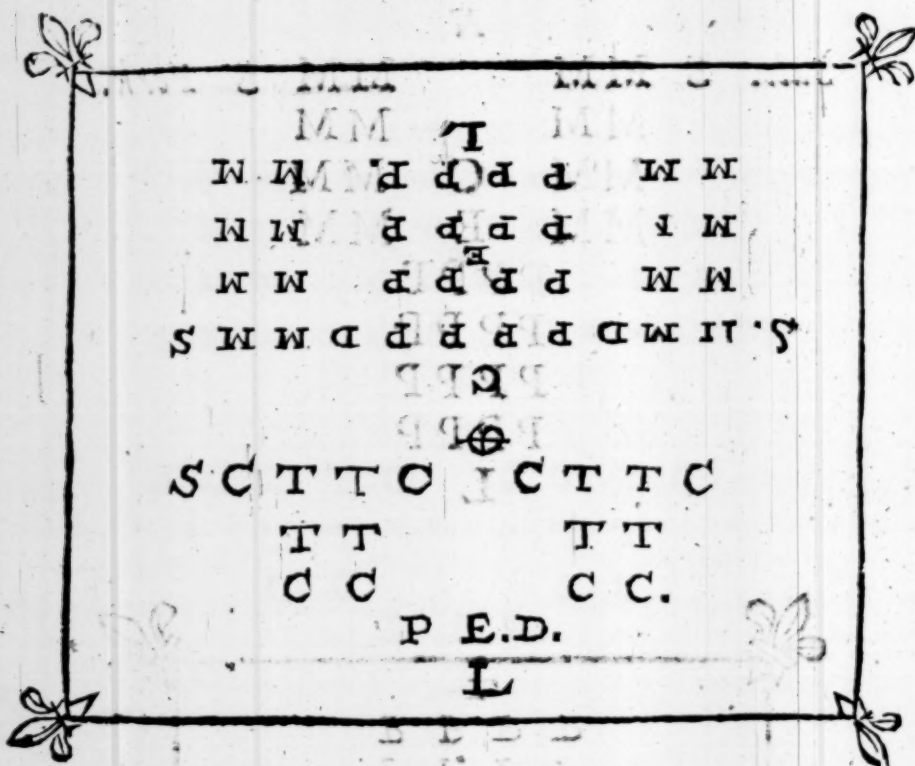
Now the Sarracens are entring into the Hall at the Garden-doore: by reason of the narrownesse of w^{ch} passage, Mulley Achmat had drawn his Body into the forme of a hearse.

But so soon as he was entred the Hall, & saw in what form the Christians were arranged (as you may perceive by the figure under N.) he immediately devided his body into two divisiōs, himselfe leading the front division against the right wing of Captain Ven

N

Salt.	S	MM		MM	S	Perk.
		MM		MM		
		MM	C	MM		
		MM	E	MM		
			PPPP			
			PPPP			
			PPPP			
			PPPP			
			L			

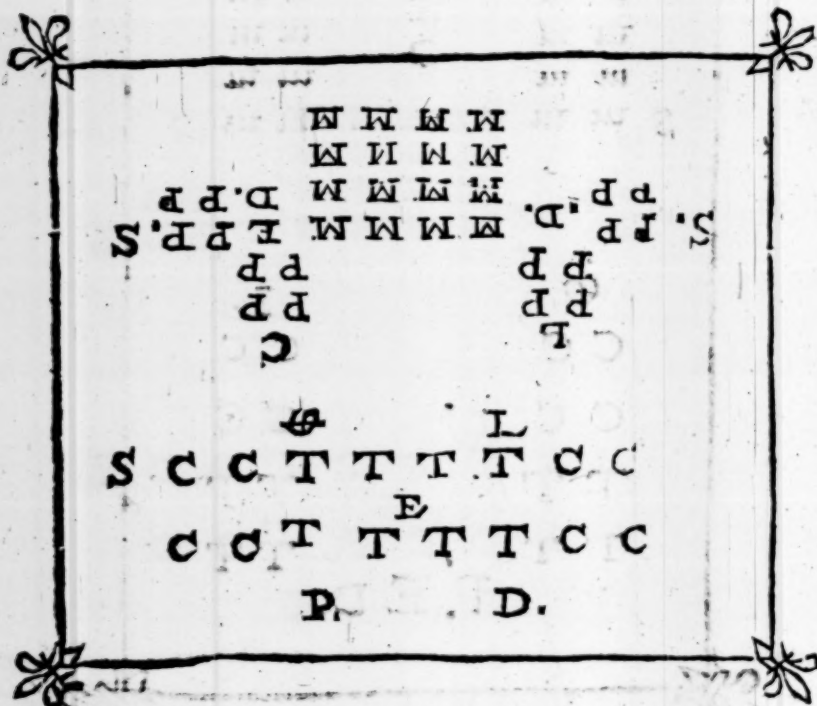




his Lieutenāt
Mulley - Sheek,
leading the
Reere division
againſt the
left wing, as
you may per-
ceive by the
figure oppo-
ſed to the
horne Battell.

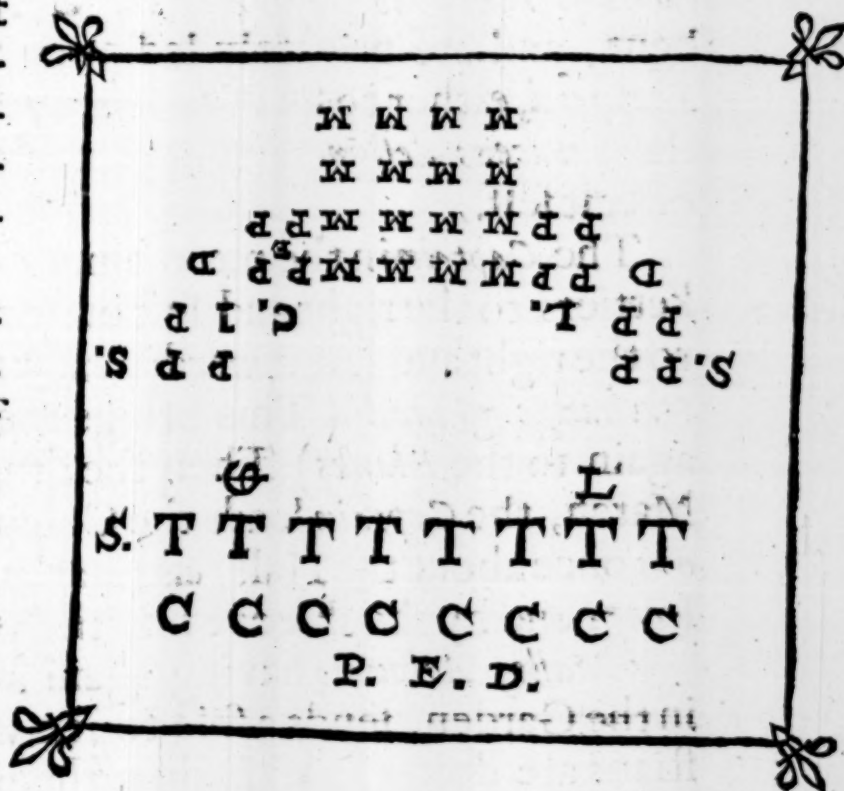
They gave fire in this form one body against another, each firing wth their fallings off, varying & altering as you may perceive by the several figures opposed to each other.

The fight continued with much dexterity and resolution on either side ; sometimes the one prevailing, & some-



sometimes the other: & that with much variety, as it often happeneth in like occasions.

The Commanders shewed good proof of their skills, & experimented judgements, by the politique and various alteration of their formes.



The Souldiers also shewed themselves to be no younglings in the *Art Military*, by their ready obedience, and active motion, on each variety. The fight continued a long time with great obstinacie on either side, untill at length the advantage of the *Christians Armes* and number of their souldiers, prevailing **MULLEY ACHMAT** with the *Saracens*, were forced to give ground. The which the *Christian Captain* perceiving, he caused his Muskettiers to move up between his Pikes, and present powring out his shott by two Ranks together. The Pikes also at the same time, charging them home: which the *Turcomen* people, no longer able to indure, they quit the *Hall* (the same way they entred) **MULLEY ACHMAT** and his *Lieutenant* making good the Retreit with their *Symiters* in their hands.

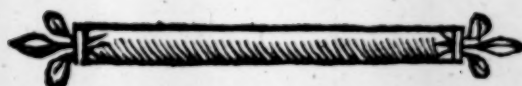
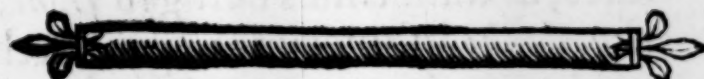
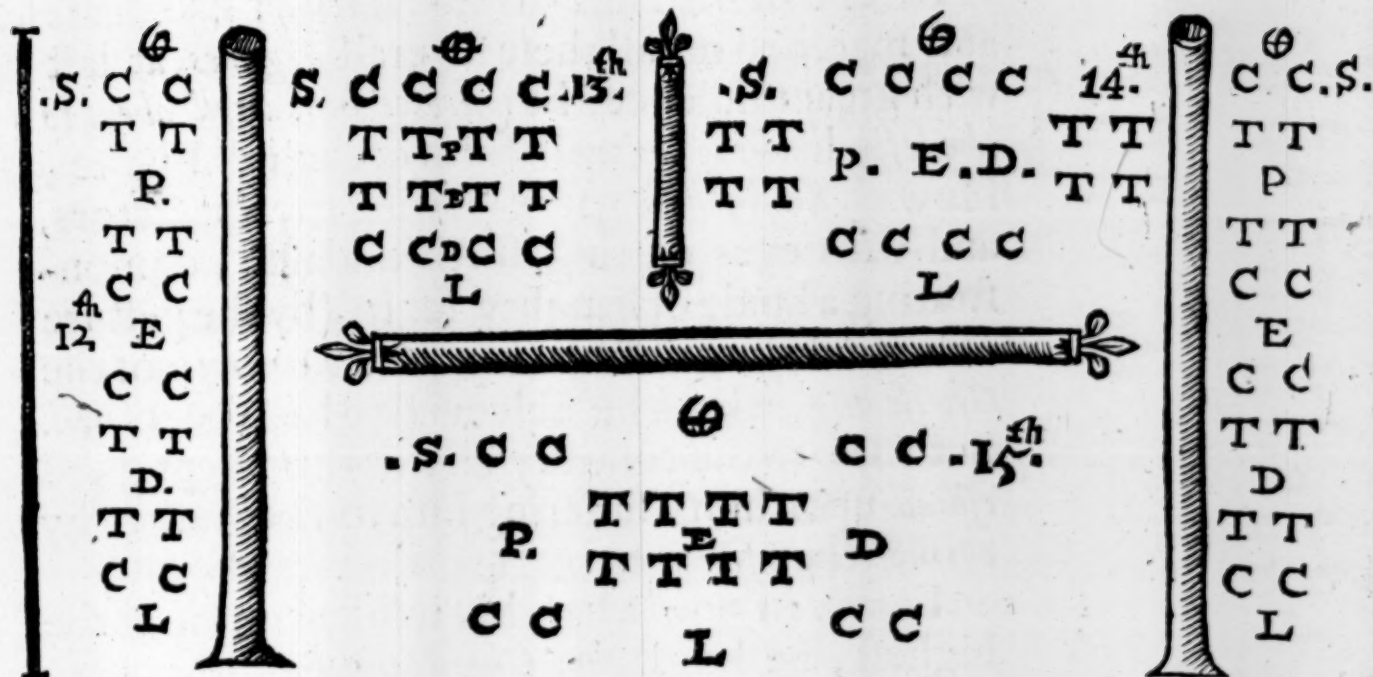
The Saracens second March and Figures.

The *Saracens* thus forced out of the Hall, the two last ranks of *Captain Vens* Company face about, and are privately led away by *Lieutenant Sheppard*, either to lie in *ambush*, or to attend upon the *Saracens* *designes*; as opportunitie should best offer it self.

The *Captain* in the mean time facing the *Muskettiers* to the right and left outward, the *Pikes* to the right and left inwards, causeth them to *interchange ground* (This brings the *Muskettiers* again to the *Flanks*) Then the drums beating a March, the *Captain* leads the Company in *Divisions* once about the Hall, and marcheth out at the lower end by the skreene into the yard.

Mulley Achmatt having again ordered his Body in the Garden, sends a spie to see what the *Christians* are doing; and finding them all gone out of the Hall, surmised they were fled; And thereupon *Mulley Achmatt* returns with great *Triumph*, and with much vaunting insolence marcheth round about the Hall, with his *Souldiers* in form of a *Herse*, as you may perceive by the Figure numbred with 12. Now being at the lower end of the Hall, he made an Alt, when immediately upon a signe given, the *Turks* doubled their half-files to the right intire, the which produced Figure 13. On which form he marched, and with a stately survay, beholding the Order of his *Souldiers*, and the countenance of the *Spectatours*, he again made Alt, observing his former order, in making and marching on these ensuing figures.

The Saracens second March and Figures. 41



The fight between the

After that MULLEY-ABEN-ACHMAT had made and marched on all these severall *Figures*, at last with great insolence, he wheeled his battell about to the left, his body being in form of the 17th Figure; He with a carelesse garbe viewing the Spectators, and with eyes darting forth disdain, demonstrating a kinde of haughty scorn (by the gesture of his body) against the supposed *Temeritie* of the *Christians*, whom he beleev'd to have been fled. But they to the contrary all this time kept good espiall upon him, suffering him to swell rather by opinion then fortune.

For even now when his insolence was at the highest, he heard the *Christians drums* beating a *March*: Captain VENS Company approaching so neare, that they were now entring the Hall by the Skreen. As soon as they were entred the *Christians* drew into *Battalia*, the drums beating a preparative they advance forwards, and charge the *Saracens*, and they perceiving their numbers to be so small, as willingly meet them.

Captain VEN had all his *Musketts* in the front of his *Pikes*, and the enemie his battells were ranged as in Figure 17. The shot playd thick on both sides, as sometimes being in front, sometimes on the flanks, sometimes again in the Reere, otherwhiles in the midst. The *Politick Captains*, still varying of their formes on either side, as might make best for their own advantages, each striving for the *Garland of victory*. But by this time the *Ambush* (under the conduct of Lieutenant SHEPARD) was ready to fall on: and therefore Captain VEN caused his drums beat a *Retrait*, firing and charging

charging Pikes retreating, thereby to draw the *Turks* from their strength into disorder. The *Turks* perceiving the *Christians* to give ground, charge fiercely on. But the *Christian Captain* made but a politick retreat, thereby to draw the *Turks* from their advantage of ground, that so the ambusment might have opportunity to charge them in the Reere. This as it was contrived fell out accordingly. For the *Lieutenant* who all this while had kept himself and souldiers close; now perceiving his opportunity: Ranged all his *Muskettiers* in front, and with all possible secrecie, drew close up to the Reere of the *Enemie*; Then all on a sudden powring out a great salve of shot, he therewith even rent and tore the order of the *Enemie*.

Now the *Christians* charge both in Front and Reere the *Turcoman Lieutenant* with an undaunted courage, faced his half-files about, and with an unparalleld resolution singled out the *Christian Lieutenant*, with his well tempered Cymiter laying about him like a *Turk*. Infomuch that *Lieutenant Sheppard* with his *Partizan* had much ado with all his skill and dexteritie, to keep him at the point. The other striving to hew out a way before him, even through steel, fire, and flame: with his well cutting *Fauchion* slicing and paring the *Christian Lieutenants* *Partizan*, as if it had been a wodden dagger, and not a composure of steel. Nevertheless the *Christian Lieutenant* perceiving the *Turcoman* to be a proper personage, and not willing to destroy so goodly a presence. He therefore stood politickly on the defensive, whilst the other tired himself by his own fury.

The fight between the

All this while the Souldiers are likewise at it with their *short guns, swords and targets*, against the *Christians* with their *Muskets and whole Pikes*, where we will leave them a while striving like *contrary elements*, and return into the *Front* to see how *MULLEY-ACHMAT* behaved himself against the *Christian Captain*, who as I foreshewed had given back purposely to draw the *Turk* from his advantage of ground, that so his *Lieutenant* might the more commodiously give on in the *Reere*.

The which accordingly taking effect, he gave a *fresh charge in the front*, at which the *Saracens* began to stagger, perceiving themselves to be *doubly charged* in *Front* and *Reere*.

Mully Aben seeing his people began to waver, meant to doe something in person, so to *re-inforce his Battell*, and therewithall casting away his *Pole-axe*, betooke himselfe to his *Battell-ax* and *Target*; therewith working wonders, *forcing the heads* of the best armed *Pikes* to give him way, that so he might encounter the *Christian Captain*. Who at the same time supervising his *Battels* (as being carefull to prevent *all crosse accidents of Warre*) he saw what havock the *Turk* made in person. Whereupon singling him out, between them two began a fierce fight.

* This Creefe is a dagger with a waved blade poysoned according to the custome of that Country. It was given him by the great King of *Maccassar* for a present, for saving his life when they were hunting and killing the wilde Bore, who had else killed the King.

The *Turke* at the first encounter, receiving a wound in the hand from the *Christian Captain*, wherewithall being so much the more enraged, he endeavoured to get within him, intending to have *stabd him with a * poysoned Creefe* (which he continually wore at his side) hoping with his fall to conclude the *victory*. But the *wary Christian* perceiving

perceiving his fury, held him close to it, still keeping the point of his weapon at his breast.

Inraged ACHMAT even *foming* with anger that he could not work his designe: resolved for his last refuge with the remains of his over-wearied Turks, to break through the Battell of the Christians. But the vigilant Captain having drawn all his Pikes in Front closely *serried* together, kept them so close up, that they could not make the least penetration. Whereupon being quite out of heart, with joynt consent they *cryed* for quarter, after the Turkey maner casting their weapons on the ground, and laying their left hands on their heads, with a loud voice crying, *Saybe-Sallam*.

The Christian Captain remembering how valiantly they had beaved themselves in fight, took compassion on them, and *disarming* them, commanded them to passe through between his Files into the *Reere*. Lieutenant Sheppard in like maner with his Souldiers following them, placing his Souldiers in the *Reere* of the Turks. So that the Christians had 4. ranks, 2. Ranks in the Front, and 2. Ranks in the *Reere* of the Captive Turks. They being in 2. Ranks in the midst of the Conquerors. Then the Christian Captain caused the first Rank of Turks to move between the first and second Ranks in the Front. The second Rank of Turks, between the third and fourth Ranks in the *Reere*. Being content himself to have gained the victory, he took onely the Captain MULLEY-ABEN-ACHMAT for his prisoner. MULLEY-SHECK the Turkey Lieutenant being Lieutenant Sheppards prisoner, ABEN-ABDELLA the Turkey Ensigne being

The Triumph after Victory.

being prisoner to *Ensigne Gould*, the rest of the *Turks* being equally divided amongst the *Souldiers*, every two *Souldiers* having one *Turkey prisoner* between them: the *Captain* thus bountifully rewarding his skilfull and conquering *Souldiers*.

This being performed, the *Captain* led forth his *Company* again in divisions (the *Turks* being *pinioned with peeces of Match.*) After the *Captain*, marched dejected *MULLEY ACHMAT*; Then a division of *Muskettiers* being but two in *Rank*, and a *Turkey prisoner* between them, every *Rank* having one in like maner. Then marched *Ensigne Gould* at the head of the *first division of Pikes*, displaying his *Ensigne* in token of victory. *ABEN ABDELLA* being led, and the *Saracen Ensigne* being carried after him. Lastly, after the *Reere division* of *Muskets* marched *Lieutenant Sheppard*, leading with him his prisoner bold *MULLEY-SHECK*. In this triumphing maner, *Captain VEN* led his *Company* thrice about the *Hall*, the *Drums* beating a *March*: where it was a goodly sight to see, how every *Souldier* was enriched with one spoyle or other, the which they carried in triumphing maner, some having *Cymiters*, some *Barbary guns*, others having *Targets*, but all some thing, besides this, the *Souldiers* were mightily enriched, by the *Jewels* that they found about them, for these were not of those *poore roving Saracens*, but a select *Company* that had enriched themselves by the *spoiles* of many others. Thus having marched about the *Hall* the third time, being come to the *Skreen*, the *Captain* made a signe, the *Drums* beat a *Troop*, the *Pikes* advance, and the *Ranks* close forward

ward to their Order. This done, the divisions are drawn up in *Battalia*, then the *Pikes stand*, and the *Muskettiers advance into a Horne Battell*. Lastly, being in this form, the Drums continuing their Troop, the whole body advanceth forward into the middle of the Hall, then the Drums striking an Alt, the whole Body makes a stand, ordering their Armes. Then the *Captain and Lieutenant* as at the first take forth Mr. *Richard Lacy* (the third man from the Front of *Lieutenant Bariff* his File) trooping him between them into the *Van* before the midst of the Front of *Muskettiers*, there doing their severall duties to the *Nobilitie* as formerly; The Souldier began this ensuing Speech.

Vnbrace your *Drums*, and let the warlike *Phife*
No more distinguish 'twixt pale death and life,
Furle up your Ensignes, let the *Canon cease*,
And re-assume your (bravely purchast) peace.
Here are the *knowing*, that with *judgements eye*,
Look through your *Actions*; can at first discry
Your well weigh'd *resolutions*, and can give
That sweet reward, that makes a *Souldier live*,
Encouragement: which from you is *praise*,
Welcome as *Triumph*, or th' *unblasted baies*.
Give us but that, we can dispende with *cost*,
With *time* more pretious, and with what is most
In the *esteeme* of men; we want but *ground*,
Which had, you conquer; yet our *hopes* are crown'd.
This from your *bounties* if we shall obtain,
Vollies of shot, shall thank it back again.

After the speech thus ended, duty being done,
and the Souldier returned to his place, the *Captain*
caused

The Saracens converted.

caused the *Drums* to beat a *Troop*, and the *Pikes* to move forwards even with the *Front of Muskettiers*. Then the *Captain* makes a signe, the *Drums* beat a *March*, and the *Company* marcheth again in divisions, The *Captain* first, and the *Ranks* of *Souldiers* following, doing a *short Souldier-like obeysance* to the *Nobility* as they past by them. The *Ensigne* onely basing his point: In this order marching forth of the *Hall*, where the *Turks* found so good *quarter* and kind usage, that now they are all turned *Christians*, leaving that course of life, and are now either *Merchants* or *Shopkeepers* for the most part.

FINIS.

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